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**CATHEDRAL DAYS** (Roberts Brothers), by Mrs. Anna Bowman Dodd, is a charmingly written narrative of a trip through southern England in company with her husband, to whom she affectionately dedicates the volume. In it one breathes the air of the country, hears the twitter of the birds, and the tinkling bells of the cattle. The tourists hired an open, one-horse vehicle, in which they journeyed very comfortably, stopping at the best inns they could hear of, most of which are lovingly described. Both keenly appreciative of the beauties of nature, and joyously on good terms with the whole world, their experience seems to have been thoroughly delightful. The cathedrals of Chichester, Winchester, Salisbury and Exeter were visited, but they do not receive more attention than the sweet pastoral country through which they lie scattered. Mrs. Dodd describes them with a light hand, and with a freshness very agreeable up to a certain point, which reached, however, one begins to feel the need of somewhat more technical knowledge concerning their architecture than is conveyed. Excellent pen drawings, by E. Eldon Deane, illustrate the volume.

**ENGLISH AS SHE IS TAUGHT** (Cassell & Co.), is a little volume made up of genuine answers to examination questions in our public schools, collected by Caroline B. Le Row. "Mark Twain," in a recent article in *The Century*, highly commended it, which he might well do, for he never conceived anything half as amusing as the unconscious humor of many of the answers found between its covers. But this brochure is more than amusing, it is an eloquent protest against the "poll parrot" system of education in our public schools.

**A CLUB OF ONE** (Houghton, Mifflin & Co.), is, presumably, the veritable diary of a chronic invalid, who at first threatens to become tiresome by the enumeration of his ailments. But the editor takes care to reduce his complaints to a minimum, and we are allowed to make the acquaintance of a well-read, humane and highly cultivated gentleman; we follow him sympathetically in many of his philosophical reflections concerning human nature, enjoy the fruits of his scholarship, and take leave of him at last with regret. A more delightful little book to carry in one's pocket, to dip into at odd moments, it would be difficult to find.

**THE CENTURY MAGAZINE**, from November last to April inclusive, comes to us in its customary attractive half-yearly form, substantially bound, and reminiscent of pleasant hours passed in the perusal of pages last seen between paper covers. The volume is, as usual, rather overweighted with war articles, which the general public, we fancy, will not be sorry to learn are nearly at an end. Hereafter the reader may find, perhaps, all the war narrative he wants in the admirably written history of Abraham Lincoln, by J. G. Nicolay and John Hay. Subjects of art and archæology are abundant; there are articles on "The American School of Art," "Art in Our Coinage," "The Coinage of the Greeks," by W. J. Stillman, "French Sculptors," by W. C. Brownell, "The Tariff on Art," "Recent Discoveries of Works of Art in Rome," by Rodolfo Lanciani, and "The Temple of the Ephesian Artemis," by Charles Waldstein. Mrs. Van Rensselaer has an interesting series of papers on "The Cathedral Churches of England." Henry James writes about Coquelin from personal acquaintance with the great French comedian, Howells concludes his story, "The Minister's Charge," and Edward Atkinson begins what promises to be a valuable series of papers on "The Food Question." (The Century Company.)

A RECENT issue of Temple Bar gives some useful hints about early editions of Dickens's works. For a perfect set of the twenty monthly parts of the "Pickwick Papers," in their original green covers, a collector gave £28. "An examination of a number of copies of presumably first editions of 'Pickwick,' results in the discovery that each varies somewhat from the other. This is especially noticeable in the illustrations, and it can be readily understood when it is explained that the enormous demand for impressions necessitated the re-etching of the plates, which showed signs of deterioration after a certain number had been printed. When 'Phiz' (Hablot K. Browne), for this reason, reproduced his designs, he availed himself of that opportunity of improving them both in composition and detail. The first impressions may be distinguished from those which followed by the absence of engraved titles, and collectors must be careful to observe that the original parts should contain the Seymour and Buss plates, as etched by those artists, and not merely the reproductions by 'Phiz.'"

#### THE OLD LONDON STREET.

THE "Old London Street" Exhibition, in Broadway, is a faithful replica of the one which attracted so much attention at South Kensington a year or two ago. In living accessories the idea is carried somewhat further than it was in London; for persons appear in the various shops attired in the liveries of certain old city guilds, and there is a picturesque town-crier, with his bell, who announces, at intervals, the numbers of a very poor variety show performance. One of the most interesting buildings is that occupied by Charles Tisch, the well-known furniture-maker, who, very appropriately, has an exhibit in which hand-carved chairs, benches and panels are conspicuous. Outside the door is the fatal red cross, and the legend, "Lord have mercy on us," bringing us back very vividly to the time of the Great Plague in London, in the time of Charles II., when the rumble of the dead-cart was heard all day and night in the streets, with the awful vocal accompaniment "Bring out your dead!" Close by that of Mr. Tisch, John Bennett, the china decorator and firer for amateur china-painters, has a shop, tended by a picturesquely dressed youth, who dexterously paints a cup or a plate in the presence of the visitors. The New York Brass Furnishing Company has an interesting and characteristic exhibit, and sells, for a few cents, a cigar-ash receiver in the form of a quaint little "stove-

pipe" hat—an attractive souvenir. Another exhibit, and certainly one of the most artistic, is that of the Pennell Manufacturing Company, which shows really admirable wrought-iron reproductions of the best models of the olden times. It is a capital sign of the progress of good taste in house furnishing in our day that the company is kept so busy that it can hardly keep up with its orders. The extreme delicacy and brightness of some of these wrought-iron objects, coupled with the general excellence of the designs, seems to indicate a genuine renaissance in this almost obsolete art of the Middle Ages. In the same shop is an interesting exhibit of Low's "art tiles," the high reputation of which is too firmly established to call for more than this bare mention.

## Treatment of the Designs.

#### THE PANSIES. (FRONTISPIECE.)

DIRECTIONS FOR PAINTING THEM IN OIL, WATER-COLOR AND MINERAL-COLORS.

THE background for this graceful design may be a light, warm gray suggesting a cloudy sky, or, if preferred a deeper tone of blue gray may be used, which grows richer and more purple in quality toward the lower part of the canvas. The upper part represents a medium shade of light, warm gray blue, almost white in the highest lights, and very deep and rich in the deepest accents of shadow. The pansies themselves are of yellow, white and purple. In those which are most clearly seen, we would suggest that the color be pale and deep violet. Contrasting with these tones are seen the different shades of yellow, some are pale, light lemon color, while others are deep orange in general color, though the tones are largely modified by grays. The leaves and buds are a dark rich green which are also largely qualified by grays.

TO PAINT THIS DESIGN IN OIL-COLORS, first lay in the background. For the warm, light gray tone use white, yellow ochre, a very little ivory black, cobalt, and madder lake. For the deeper tone of blue gray use raw umber, permanent blue, white, yellow ochre, light red, and a very little ivory black, adding burnt Sienna in the deeper tones. In painting the pale yellow pansies use white, light cadmium, and a very little ivory black, adding yellow ochre and light red in the shadows. For the deeper shades of yellow use the same colors, but substitute a deeper tone of cadmium and add raw umber in the shadows, with madder lake also in the deeper accents of color. The purple tones are painted as follows: In the very lightest shades of violet use permanent blue, white, madder lake and a very little ivory black, adding raw umber and burnt Sienna in the shadows. For the deeper shades of violet and purple use the same colors, but with less white, add, also, yellow ochre in some of the richer tones, and more ivory black and burnt Sienna in the shadows, as may be required. For the green leaves use Antwerp blue, white, light cadmium, ivory black and madder lake, adding burnt Sienna and raw umber in the shadows. The stems are lighter in color and may be painted with light zinobor green, white, light cadmium, vermilion and ivory black, adding burnt Sienna in the shadows, with raw umber, and omitting vermilion.

IN WATER-COLORS use the same list of colors given for painting the design in oil, with the following changes: For permanent blue in oil-colors use cobalt in water-color; substitute sepia in water-color for bone brown in oil. Use rose madder in water-color instead of madder lake in oil-colors, and substitute lamp-black in water-color for the ivory black used in oil.

IN MINERAL-COLORS use for the light gray background ivory black and sky blue, adding ivory yellow in the lighter parts. The same colors in different proportions are used in the deeper blue gray background, and the yellow is omitted, while more blue is needed. The yellow pansies are painted with mixing yellow or jonquil yellow, according to the shade desired, and may be deepened in color by adding orange yellow in the local tone. In the shadows add brown green, and in the deeper orange tones use also a little iron violet. In painting the purple pansies of different shades use deep purple mixed with deep blue, and shade with the same. Use, also, golden violet, shaded with deep blue. For the green leaves use grass green, with a little mixing yellow added. In the shadows add grass green with a little deep blue, omitting the yellow entirely. On the under sides of the green leaves use a little carmine to soften the color.

#### CHINA PAINTING DESIGNS.

PLATE 601 is a design of "Azaleas" for a panel or six tiles. Let the background be in yellow. For this, put on jonquil yellow in broad blended touches, paler at the top, and deepening in color toward the middle; toward the bottom add a little brown green and a very little black to the yellow. For the gray shadows on the white blossoms mix a little brown green and black, and put on this shadow tint very delicately. Tip the stamens with a little sepia. For the calyxes use grass green and the same for the leaves, adding a little deep blue to the green for the larger leaves. Mix a little deep purple with grass green for gray tones on the leaves and shade them with brown green. For the main stems use brown No. 17 and a very little deep purple mixed, shading with the same. Outline the flowers and leaves with brown green.

Plate 602 is a decoration for a sugar bowl—"Anemone." For the flowers use carmine No. 1, shading and outlining with the same. The color is deepest on the outside of the flower. For the leaves mix apple and brown green, shading and outlining with brown green. Stalks brown green. Tint the design with chromium water green clouded with gold. Tint the border with emerald green pattern in gold. For the handles and knob add black to brown green. Ornament the handles with gold. The form shown comes in French china ready for decoration.

## Correspondence.

#### BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

#### QUERIES ABOUT DECORATION.

SIR: Our library paper is golden olive in effect; wood-work grained to imitate walnut; mantel-piece the same—both very ugly. In repainting what can be done by way of improvement? What ceiling paper would look well with the walls? The floor had matting last summer. I think I shall substitute a stained floor and rugs. What can I do with the mantel-piece? The parlors are lighted by bay window on the north and three large double windows on the west side. The walls are ten feet high. The wood-work is the same as in the library. The mantel is rather a handsome black marble one. The carpets are of a yellowish, neutral ground, with very small figure in dull red, and there are a little dull red and peacock blue in the border. The portières have a dull red ground. Will you please suggest a suitable paper for the walls and ceiling? I want a new cover for my square piano. In all of these things expense is a great consideration. Can you suggest something that will, at least, not add to their ugliness and want of grace?

And then, if you please, paper for a small bedroom, 15x15; walls nine feet high, with two windows east. The wood-work is cream-color. The carpet is a small-figured dull red.

COUNTRY GIRL, Gaithersburg, Md.

For the library repaint the wood-work and mantel-piece dull Vandyck red. Tint the ceiling yellowish terra-cotta, or paper it with plain cartridge paper of similar color. We would advise no ornament on the ceiling. If the floors are stained let the color be that of antique oak.

For the parlor let the wall-paper be golden olive. Do not have a frieze; tint the ceiling sage green. The best treatment for the square piano is to use as a cover a Turkish or Indian rug of subdued tints and place on it some small objects of bric-à-brac.

For the bedroom tint the ceiling old ivory, paper the walls with small-patterned, self-colored cedar (red) tinted paper with an all-over design.

SIR: One of the societies here in the college wishes to have its motto framed for its room. Some speak of plate-glass, with lettering in gilt, but I do not quite like the idea. The inscription is: "Philomath, Este Perpetua." Please give your idea on the subject.

A. M. S.,

Westminster College, New Wilmington, Pa.

You are right in disapproving of the plate-glass, with gilt lettering, which would be quite inartistic. Have the words illuminated on card-board in old English lettering, and neatly framed. The capital letters should be large and ornamental, and the smaller letters more simple, while carrying out the general color effect.

#### THE TERM "WORK OF ART."

SIR: Please define the expression, "a work of art" as applied to oil-painting. In small towns (and some large ones) there does not seem to be any distinction made, and the phrase is applied to copies of chromos, pictures painted from engravings, etc. The highest praise is lavished on such, which is rather discouraging to the honest, hard-working student who paints from life under the direction of artists of ability and receives their commendation. There are so many pretty cards, engravings, chromo art studies, etc., that the temptation is strong merely to copy them, and obtain great local glory without honest labor. There is very little encouragement to do original art work. I think there are many others who would like to be informed on this subject.

OLD SUBSCRIBER.

"A work of art," as applied to painting, may be defined as an original conception artistically carried out. A mere copy, however well it may be executed, cannot properly be called a work of art, which term implies, among other conditions, the use of the mind as well as of the fingers. A crayon or an oil portrait made over a solar print, for instance, cannot properly be called a work of art, no matter how successful the picture may be as a likeness.

#### A QUESTION OF PERSPECTIVE.

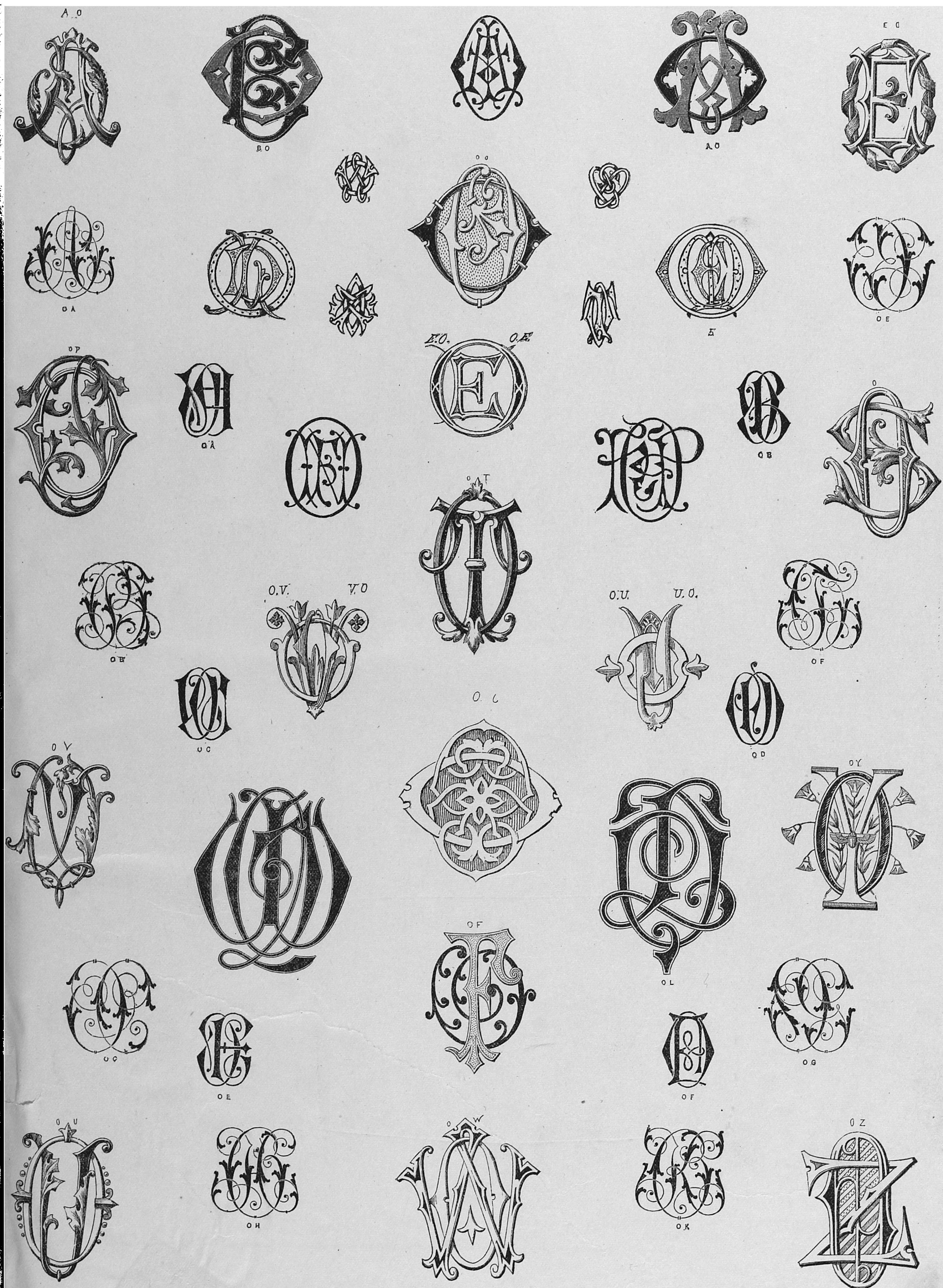
SIR: The accompanying sketch, which I venture to send to you, shows the hills that rise before my windows. The spot marked near the front edge (left-hand) represents my home, a street, a vacant lot, another street (not yet built up, fortunately) and a second lot with a house on the edge of the bank, which to the right is fringed with trees growing in the steep hill-side, then the River Ohio with its immediate banks. From the house to the hill across the river is fully three-quarters of a mile; but the descent is so abrupt that from my windows in the second story only a narrow space can be seen, and only when the cars are passing can the roadway be defined from the cutting in the hill-side. How can I represent that space either in drawing or painting to give sufficient perspective to represent the hills as distant, when it seems, when I lift my eyes, as if—but for the relative size of the trees—the house were against the hills.

ALPHA, Allegheny, Pa.

The simplest way to represent the perspective of the scene you describe is by comparative measurement. This you unconsciously

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PLATE 601.—DESIGN FOR A PANEL OR SIX TILES. "*Asaleas*."

By I. B. S. N.

(For directions for treatment, see page 23.)



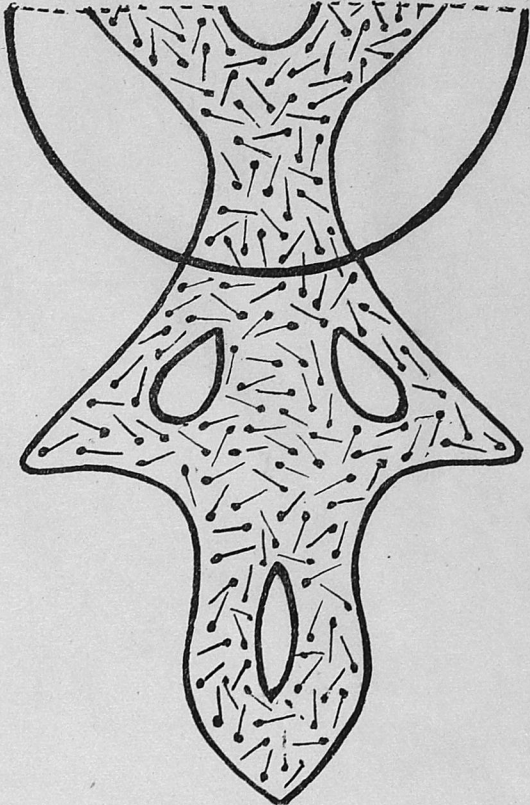
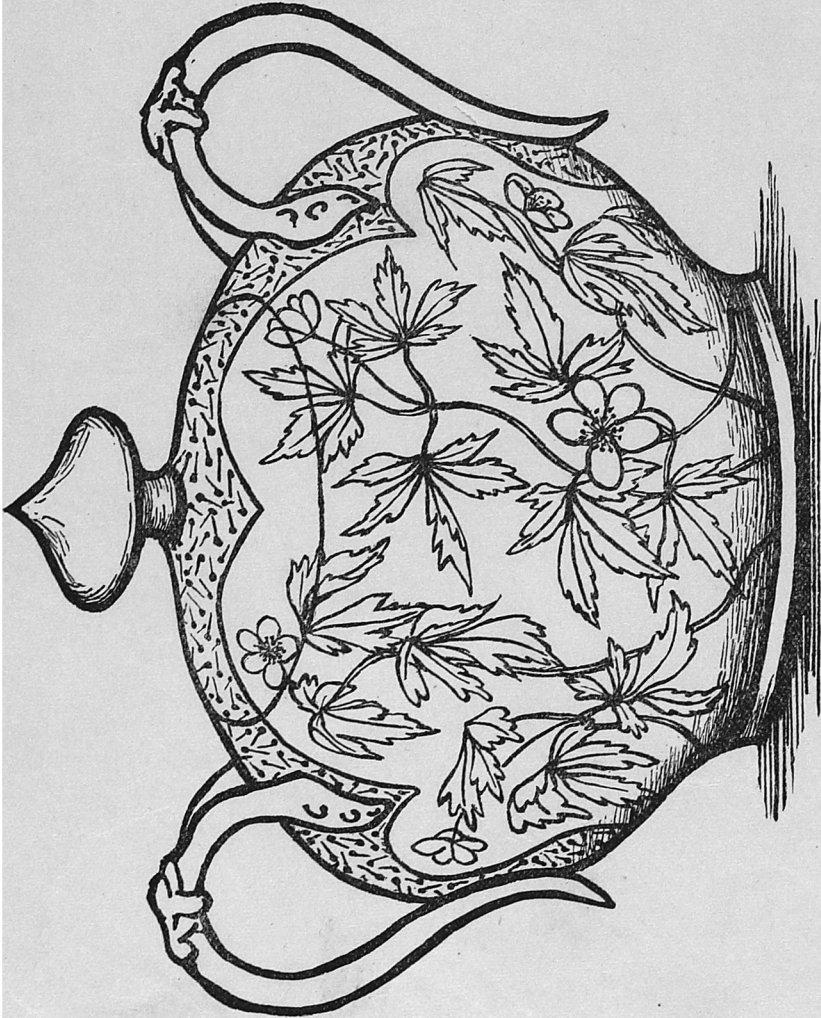
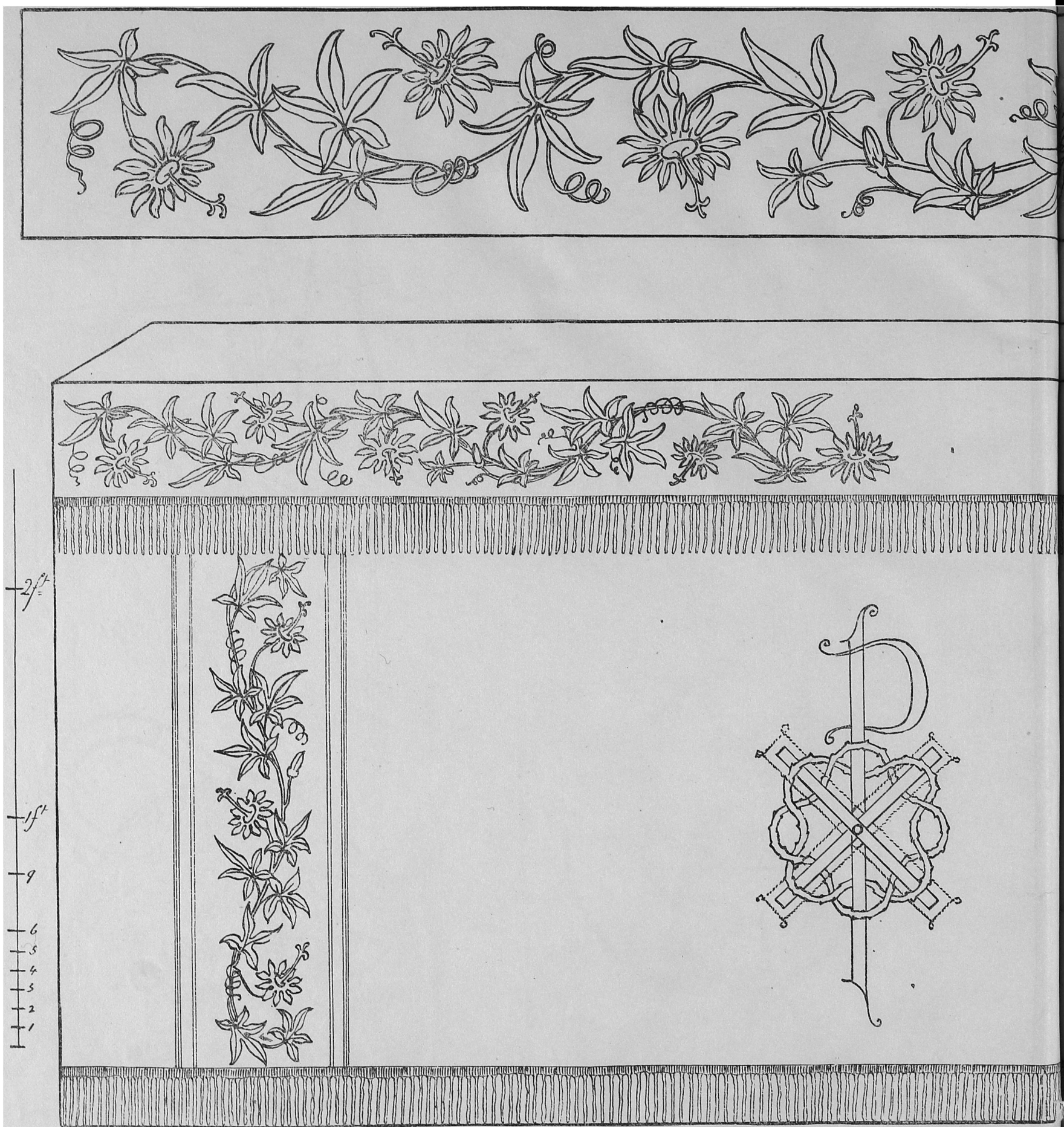


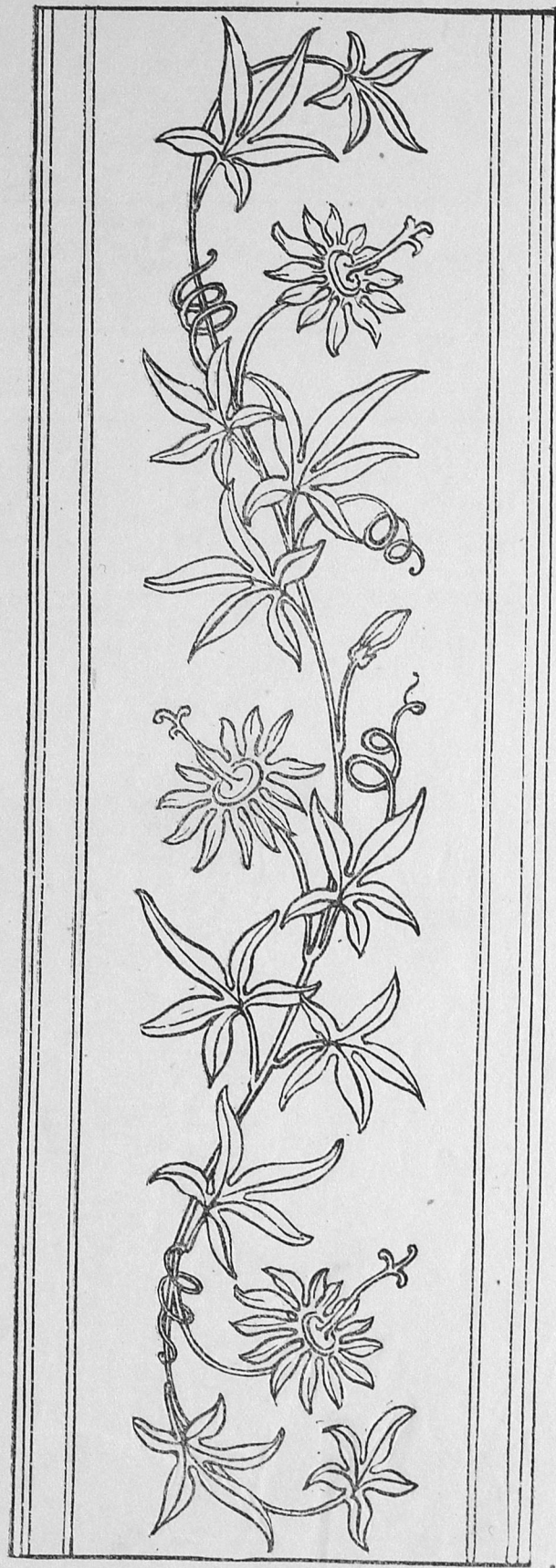
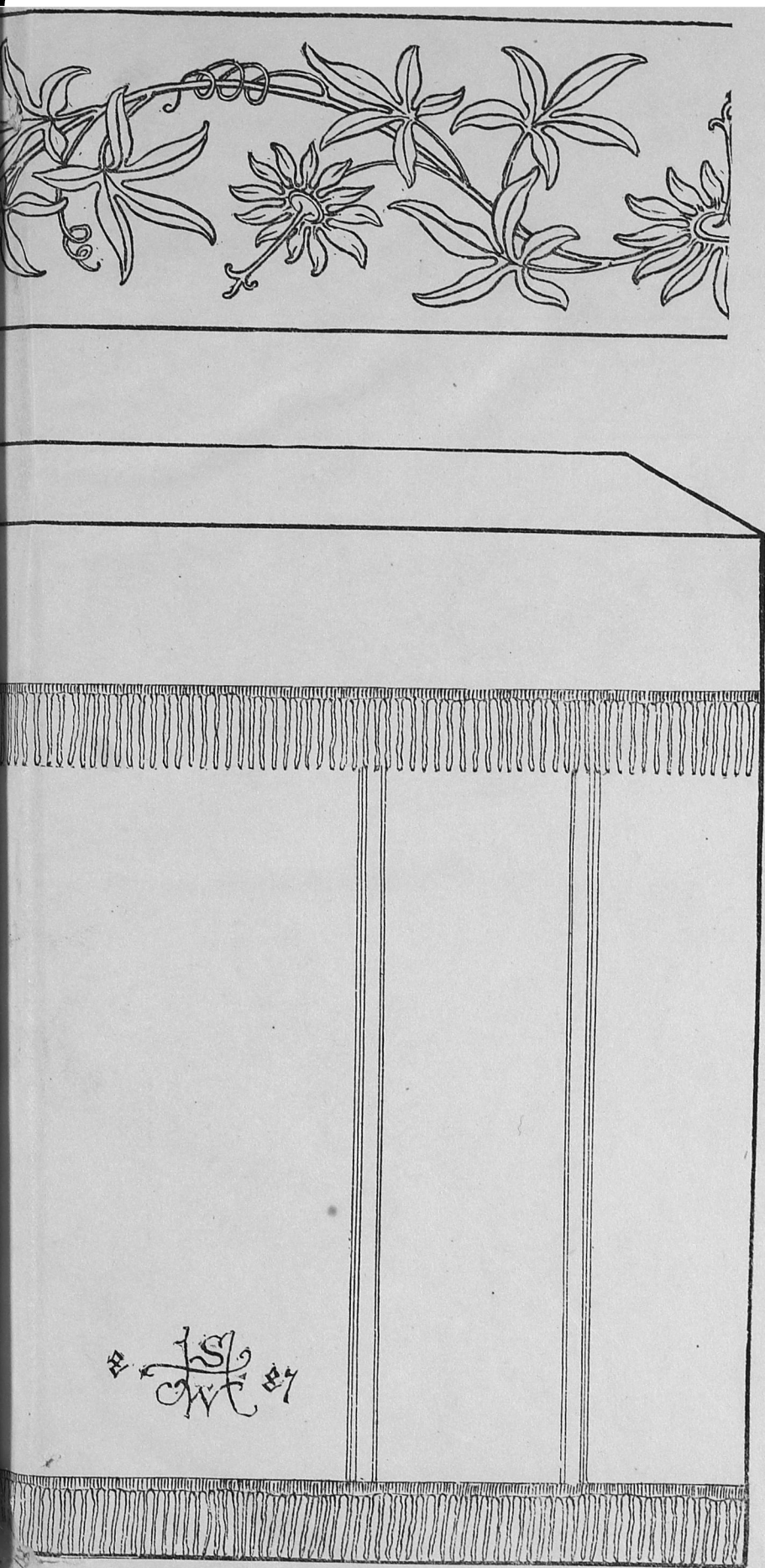
PLATE 602.—DECORATION FOR A SUGAR BOWL. "Anemones."

By KAPPA.

(For directions for treatment, see page 23.)









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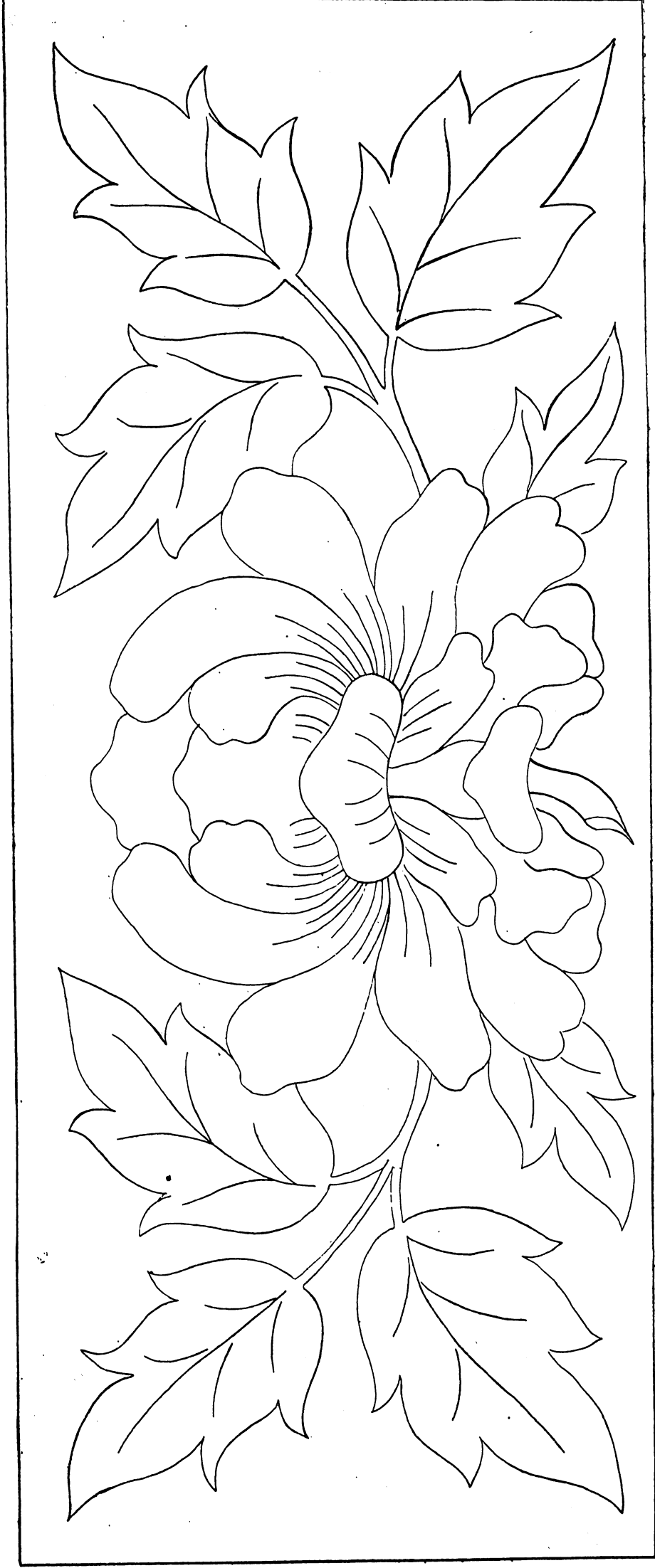


PLATE 604.—DESIGN FOR A NEWSPAPER RACK.  
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



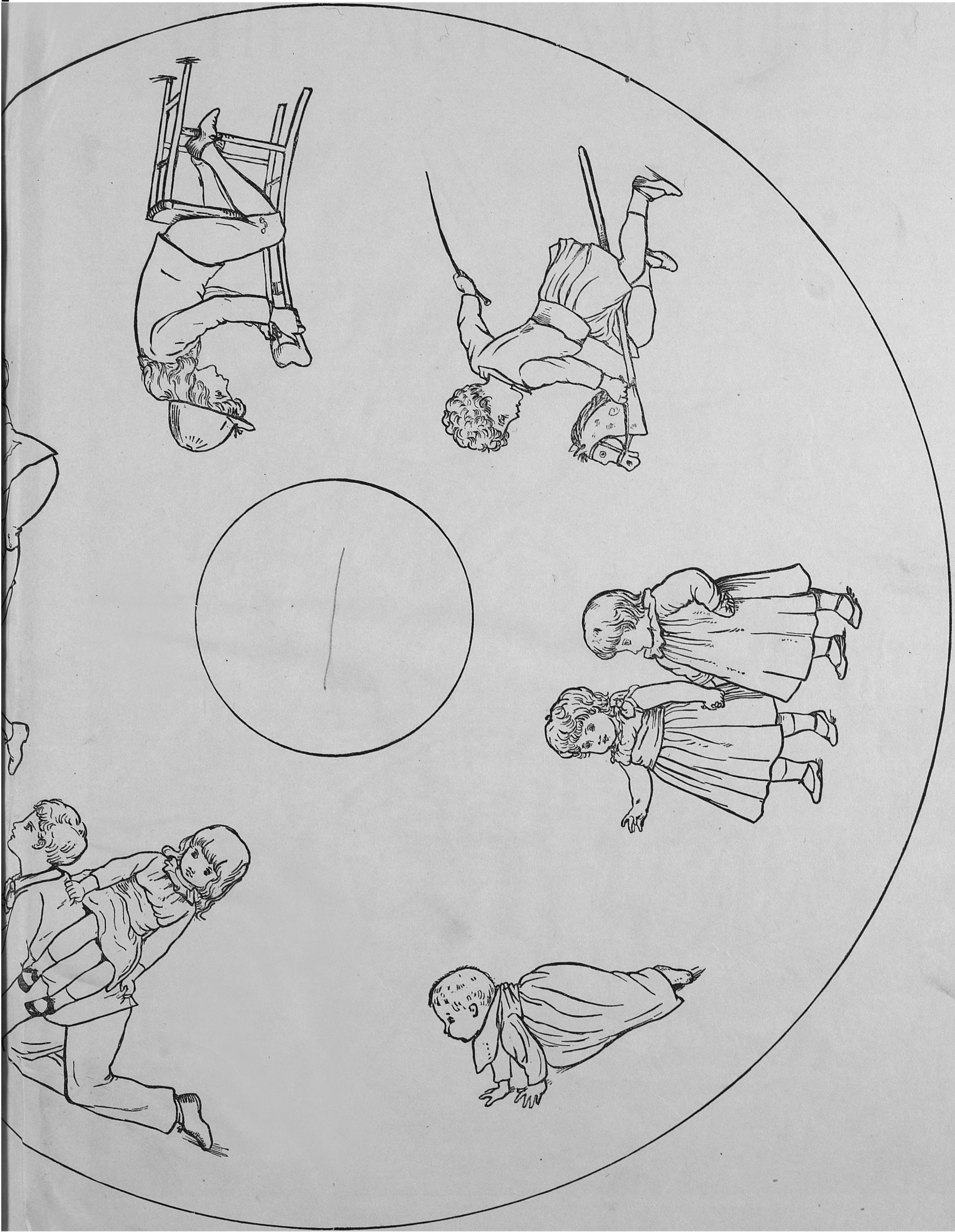


PLATE 605.—DESIGN FOR A LAMP SHADE.  
By EDITH SCANNELL.



# THE ART AMATEUR.

A MONTHLY JOURNAL.

DEVOTED TO ART IN THE HOUSEHOLD.

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{ WITH 11-PAGE SUPPLEMENT,  
INCLUDING 3 COLORED PLATES.



STUDY OF PANSIES. PEN-DRAWING BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT IN WATER, OIL AND MINERAL COLORS, SEE PAGE 23.)